



TOCC 0545

Far from being a treatment of the usual Latin, the *Requiem* of the New York-based Arnold Rosner (1945–2013) sets spiritual and secular texts on death from a number of the world's cultures, including Whitman, Villon, the Tibetan Book of the Dead, a *sutra* from Zen Buddhism and the Jewish *Kaddish*. The work of a young man (Rosner was 28 when he wrote it), this Requiem is both monumental and wildly energetic – but it also encompasses passages of transcendent beauty. His musical language clothes the modal harmony and rhythm of pre-Baroque polyphony in rich Romantic colours, producing a style that is instantly recognisable and immediately appealing. Some of the music was first written for an aborted operatic treatment of Ingmar Bergman's film *The Seventh Seal*, where the main character plays chess with Death; in like spirit, Rosner's *Requiem* is a major statement of human defiance in the face of mortality, even if its gentle closing pages bring uneasy acceptance.

ARNOLD ROSNER *Requiem*, Op. 59

Requiem, Op. 59 (1973)

1 I	Overture: The Seventh Seal	11:17	6 VI	Madrigal: To All, to Each	6:28
2 II	Recitative: <i>Ein Wort, ein Satz</i>	3:28	7 VII	Organum: <i>Lasciate ogni speranza</i>	5:56
3 III	Toccata: <i>Musica Satanica</i>	5:08	8 VIII	Prayer: <i>Kaddish</i>	6:43
4 IV	Ballade: <i>Les Neiges d'antan</i>	6:15	9 IX	Passacaglia: <i>Libera me –</i>	8:50
5 V	Sutra: <i>Enmei Jukku Kannon Gyo</i>	9:48	10 X	<i>und wieder Dunkel, ungeheuer</i>	5:27

TT 69:22

Kelley Hollis, soprano [4] [8]
 Fergal Mostyn-Williams, countertenor [1] [7]
 Thomas Elwin, tenor [1] [2] [7]
 Gareth Brynmor John, baritone [1] [5] [7]
 Crouch End Festival Chorus [1] [5] [6] [9]

David Temple, conductor [6]
 and chorus master
 London Philharmonic Orchestra [1]–[5] [7]–[10]
 Nick Palmer, conductor [1]–[5] [7]–[10]

FIRST RECORDING

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